

of Culture

W. Poussett Dart

N. Gross

@ carl andre

mmmm

Antonakas

Sylvia Pharrick Mangold

nice

Luigi Pozzi

WMM

W. Thurley

Re Norton

George Segal

S. LeWitt

Richard Serra

Mum Gums Grooms etc.

Nancy Holt

RICHARD TUTTLE

Chay Frank

Nicholas Sman

194 Joel Haber

WMM

Ed Grooms

Laurie Anderson

B. Marken

THIS SIDE

Pine

R. Smithson

Joyce Kozloff

Jeff Brice

Dan Flavin

Pat Steir

W. Fan.

Jim Roke

Merce Cunningham

Tom Wesselmann

Pat Steir

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PRIVATE NOTATIONS: ARTISTS' SKETCHBOOKS II

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PHILADELPHIA COLLEGE OF ART OCTOBER 23-NOVEMBER 24, 1976

*III. A. 13. 10/23/1976*

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JOE BRAINARD 1974 Pencil 11 x 9

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Unique as fingerprints and trusted as confidants, an artist's private notations—sketchbooks, notebooks, travel diaries and journals—are his messages to himself, rather than to the public or the marketplace. Pages may be as carefully composed as in an artist's book, or as randomly inscribed as the Lescaux cave drawings. Such notations are not produced as "art". Artists use them as a testing "ground" to audition ideas, as a setting for fantasies, to record travel experiences, as a repository for intimate thoughts, or as *cache* for erotica. Each book parcels a quota of the past, re-experienced simply by glancing at its contents. The public who will see these personal jottings, now exhibited for the first time, will be offered an intimate view of the genesis and incubation of artists' ideas.

Sketchbooks and notebooks by artists have been deemed valuable only for the last two-hundred years. Only recently have they become the subject of serious study. The oldest sketchbooks in existence, *exempla*, were pattern books which prescribed the religious images to be copied in the workshops of the Middle Ages. Villard de Honnecourt's bound drawings of the Trecento contain the earliest extant notations of an individual nature. An architect, he recorded his responses to buildings seen while traveling. With the rebirth of humanism one finds more individual responses to the world. The *pensieri* of Leonardo da Vinci have preserved his genius more than the body of his work, most of which was unfinished. The *veduta* recorded in notebooks of 18th century travelers are permanent re-

minders of the fleeting images seen on a Grand Tour. It was not until the 19th century, when artists felt most alienated from society, that notebooks became the individual's guide to his own identity, and the place to register his innermost feelings. In the 20th century Duchamp's *Green Box*, and the notebooks and writings of Klee, Mondrian, and Malevich have become standard sources for the student and scholar.

For this exhibition books were collected from painters, sculptors, dancers, performance and video artists, representing a range of diverse sensibilities. The earliest notebooks were completed just after World War II—Louise Nevelson, David Smith—while some of the recent notebooks have been aborted from the artist's hands while still incomplete.

For some artists their sketchbooks are portable easels or studios in which they work constantly; while for others, keeping a notebook is a discrete activity which may include working drawings for a specific project or commemorate an isolated experience. A turn of the page may juxtapose mundane jottings—recipes, shopping lists, addresses—with serious visual or verbal observations. These informal “autobiographies” often contain found objects: photographs, postcards, memorabilia—souvenirs of a specific time or location. In this respect there is a relation to any text in which an author “frames” time and invites the reader into a temporary retreat from the present. Most sketchbooks are not paginated, though many are dated. There is no beginning, middle or end, but rather an aleatory storage arrangement of segments of time.

A few books record the development of a specific idea or project: Carl Andre's *Elements Series* of 1969, Stephen Antonakos' curved neons of 1975, John Cage's *Apartment House, 1776*, 1976, Sol LeWitt's *Incomplete Cubes*, 1973 or Lucas Samaras' first drawings for the Chicken Wire Boxes, 1972-73. Merce Cunningham, Naum June Paik and Yvonne Rainer's books are working scripts, diagramming movements in time and space; others recall “veduta” with their rapidly rendered impressions of nature. Those with autobiographical or diaristic content, in which the artist overhears his own voice, often render profound observations with the simplest of words: Laurie Anderson, Pat Lasch, Pat Steir or Richard Tuttle. Many are travel journals preserving visual and verbal responses to other places: Red Grooms' and Mimi Gross Grooms' trip to Italy and Yugoslavia, Joyce Kozloff's to Mexico, Richard Serra's to Peru, Dorothea Rockburne's impressions of Italy. Some reveal unexpected aspects of an

artist's oeuvre: Dan Flavin's sketches of beach scenes, Tom Wesselman's echo of Thoreau's *Walden*, or Richard Pousette-Dart's poetry notations.

Recent drawing exhibitions have edited the stages of the creative process and displayed those steps most acceptable to the connoisseur's eye. This exhibition searches not for such isolated moments, but for the entire context of an artist's ideas. I owe a special debt of gratitude to the artists for allowing us to glance into the private mirror of their thoughts, and to witness their trials, errors and successes.

Janet Kardon



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## NOTATIONS

These selections from the artists' notebooks are unedited,  
as are the books themselves.

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*A fragment of information  
from a greater system of slip space  
totally progressive and logical  
turned in on  
and completing its (fragment) self  
cutting the extended life  
to existing within plausibility*

•

*One specific fragment measured image  
as it slides  
coldly quietly  
out of view  
into the hidden inaccessable world  
—the fleeting trace of information  
passing by*

•

Will Insley, from *Special Order  
Fragments*, 1965-1974, (1973)

---

*When the pain comes, go into it—don't run  
anymore  
joy in sadness  
joy in joy  
joy in love  
joy in loving  
joy in comfort  
comfort in comfort  
sadness in sadness*

Pat Lasch, 1976



---

*rocks are a timeless nest  
in them we can see forever  
working with boundaries to eliminate  
boundaries  
only by leaving the path can we find the way  
the choices are so simple no one sees them  
working with repetition to eliminate repetition  
surrender all to the current  
obey the nature of things  
the land I carry with me forever  
large things are as small as small things  
in the silent desert every stone is a border  
removing a stone from its site  
is enlarging the boundary of its mystery  
small things are as large as large things  
illuminate every space equally.  
shells contain the waves in continuous  
formation  
continuity is so quiet no one listens  
surrender all to silence  
when we return to the root we gain the meaning.*

Michele Stuart, 1970-1976

---

*Time is Linear.*

*Space is dimensional.*

*1—Therefore we can move forward in time as on points in  
a line.*

*2—We cannot move forward or backward in space—because  
of the dimensionality of space—we can only move around  
in space.*

*3—It seems to me that space surrounds time.*

*4—Time moves through space.*

*5—We can move through space along time.*



YVONNE RAINER Crayon, pen, pencil 9¾ x 7½

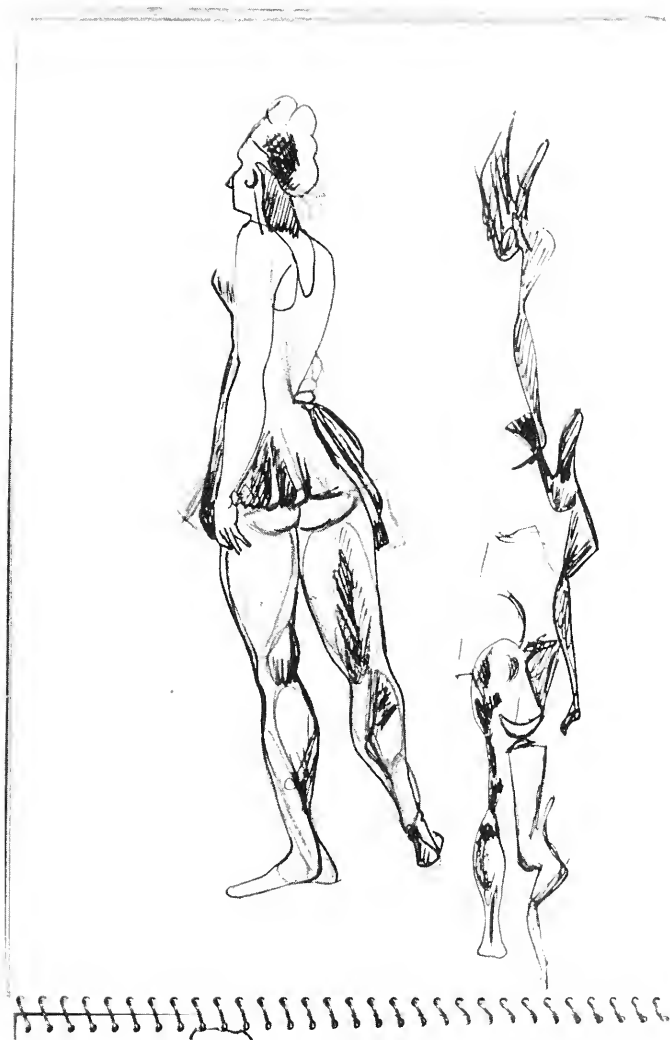
- 6—*We can move around in space—space is only theoretically  
back or front.*
- 7—*In reality there is no back or front.*
- 8—*In reality all space is the same space.*
- 9—*Time makes foreground and background—front or back.  
The line of time makes that perception.*
- 10—*All space is = to all other space.*

Pat Steir, October, 1972—  
January 2, 1972

---

*the sadess of things  
things make us  
things are sad because things cannot die  
we are gay because we can die  
things combine to make us  
we combine to make us die  
we suffer in order to die  
we die in order to become things  
we become things in order to be sad  
we are gay because we suffer  
things are sad because things cannot suffer  
suffering is one condition remembering another  
gaiety is one condition forgetting another  
sadness is one condition  
things combine to make us  
we combine to die*

© Carl Andre, 1963-1965



DAVID SMITH c. 1945 Pen, pencil 6 x 9

---

*The point of making a picture when one is an artist is to explain in more detail than words can supply . . .*

*A picture of visual space is a closer inspection of the word space.*

Pat Steir, January 2, 1972

---

*There is no sense of time without change, the sun moves, our heart beats. For a true sense of time we need change and no change, movement and stasis or the emotion of these, the feeling of life and death in our minds. Either we move and matter is still or we are still and matter moves.*

*At a corresponding point equidistant from the end of the sky on the other side of the horizon line . . . the plane of symmetry . . we find ourselves . . the same you only on the other side. the desert has symmetry . . you have symmetry . . every rock is reflected on the other side, every grain of sand every jade cadus skin, every horned toad is repeated on the other side . . maybe horizon line all the way to infinity . . a one plane of symmetry . . the road the line . . the middle has no width. simply length but being a boundary it has an invisible perpendicular line . . . without width. the road's plane of symmetry. the desert on one side the same desert on the other side. . . .*

*Stones hold a living mystery. They seem to contain the life force. The human being is as different as possible from a stone yet the innermost center of man is in a strange way very much like it . . . existence removed from all else. The stone symbolizes the experience of something eternal that man can appreciate as immortal and unchanging. Christ was called the "spiritual rock from which the water of life springs".*

Michele Stuart, 1970-76





GEORGE SEGAL 1975 Ink, wash 5 x 3

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*I want to look at nature more than art, to paint  
by the eye more than by tradition, to paint what I see and not  
what other artists have taught me to see.*

*I would agree with Manet that “the most impor-  
tant person in any picture is the light”. To me the object remains  
paramount.*

Don Nice, *Animal Studies*, 1973

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*The objective world could for me be divided up  
between those objects I wish to paint and those I don’t.*

*I wonder if the clouds have ever spelled a word  
in Arabic.*

Don Nice, *Firenze*, 1972

---

*Marks of the hand  
how beautiful they are  
do not erase them  
build on them  
creatively, avoid all machines  
put them aside  
for everything but the human hand  
tends to cover over in an empty gloss  
and hide us from ourselves  
the loving caring touch of the human hand*

*I believe in working from nature but transcend-  
ing to the realization of aesthetic abstract beauty . . .*

*Parallel to nature with reference and bridge and  
hovering suggestion—but always an intrinsic structure within its  
own logic and being.*

Richard Pousette-Dart, 1972

FEATHERS STRIPPED

10 FT. HIG.  
12 FT. WIDTH



NANCY GRAVES 1970 Gouache, india ink 11½ x 8¼

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*For almost two years sunset has been agonizing, as if the sun was pulling me with it. I reasoned that I wanted to follow the sun, but that idea was unsatisfactory. Riding down the Autobahn and watching the sunset, I felt very relaxed watching it . . . and thought that (we—earth) were simply turning our backs to it—sort of ungratefully refusing its energies. And so I understood that my efforts to “hold my place” at sunset was really a desire to stop this movement—stop the ingratitude—to save the day—how strange that we sleep at night—like heliotropes.*

Richard Tuttle, 1970-1971

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*The end of June is almost here. July's foliage and August's boredom. Hot slumber blues, greens, and yellow shiver against the walls.*

June 26, 1971

---

*I like the way the burnt trees look piled on top of each other, like presents waiting to be opened. Wrapped in plastic they are preserved for who?*

June 30, 1971

---

*Sunday  
How It might look  
Realism not as it is, but how it might be.  
Realism not how it looks but how it might look.*

December 26, 1971  
Ira Joel Haber, *Excerpts From  
Notebooks, 1971-1972*



FAIRFIELD PORTER Felt tip pen 14 x 11

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*Black. Remove color with color remover and you get a golden brown. How weird. Add some other color. Possibility?*

February 4, 1972

---

*Is it getting easy to talk about my art  
Is the weather warm enough for spring?  
Is the gold coast ready for invasion?*

April 27, 1972

---

*Young man: I have this strange compulsion to make things. Why?  
I don't know. My mother thinks I got it from her. She always liked to putter around the kitchen. You know make pies and things like that. My father had his garden.*

October 14, 1972

---

*I drink coffee in my studio like my father did in his.*

November 3, 1972

---

*I want my sculpture to be handled as if they were bombs set to go off.*

November 27, 1972  
Ira Joel Haber, *Excerpts From Notebooks, 1971-1972*

AD REINHARDT c. 1950 Ink on onionskin 11 x 8½

---

*I remember reading somewhere that it's much easier to believe in something that doesn't exist than to believe that one's own being doesn't exist. Yet the second case seems consistent with the easiest way.*

Richard Tuttle, Germany, Italy,  
Turkey, 1970-1971

---

*One stands somewhat aghast at the temerity of the contemporary artist who feels the need for a system to create art. Staking their all on system and expecting the systems to define their art.*

*Art does not define.*

*Art made by system makes artists artisans.*

Brice Marden, 1973-1975

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*Construct the work so that it is both below you and above you simultaneously from several vantage points, so that one may walk down and look up and walk up and look down various side entrances on various levels.*

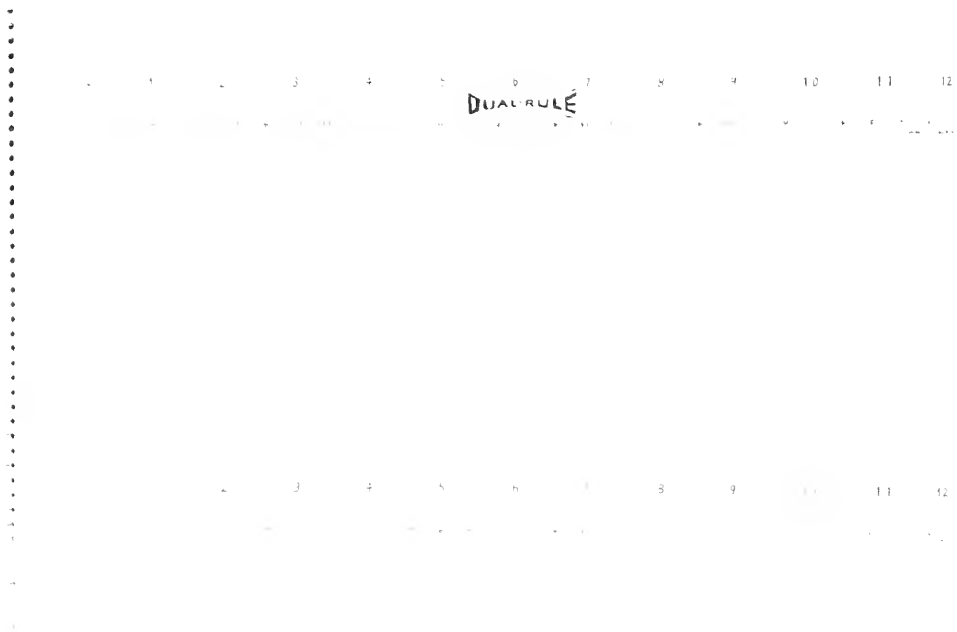
Richard Serra, 1974

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*In order to think about objects the first manner of classification must, perhaps, be the physical material used, whether they be extremely physical or extremely simple. Metal objects or typewritten paper might present two extremes. While these physical objects are external to me, finally my recognition of objects must be the way in which I subjectively experience them.*

Dorothea Rockburne,  
April 22, 1972





SYLVIA MANGOLD 1975 Pen, pencil, watercolor 14 x 11

---

*Am I avoiding one color pictures? Why?*

*Time becomes the bother. Is the one color challenging enough for the time? Perhaps try one color starts. Start each one involving as many colors as comes up. Begin fast. Keep the experience in the fingertips. Keep the sea in mind. Its immensity and danger and beauty.*

Brice Marden, 1972

---

*Make the greys like Thoreau's intermediaries between the earth and the heavens.*

*The grid is a measuring device. Can it measure spirit? Can it indicate it? Endure it?*

*But back to the grid. If you are gridding and take a grid to make a space and then, decide to add another vertical and horizontal to make another space—are you*

*Grids again?*

*Yes.*

*They measure not just shapes or the plane—an attempt to grid time space.*

*Grids are groups, but they must not be boring.*

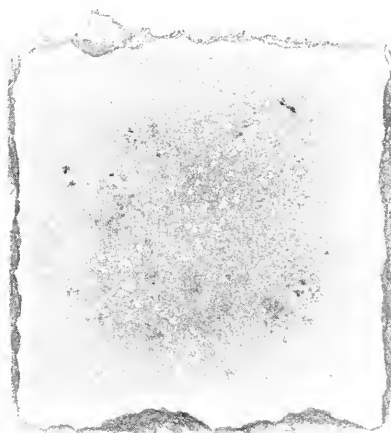
*Look too close and you might see something. Listen closely and you may hear the forces.*

Brice Marden, 1974

---

*To try to attempt to categorize and classify the object as experience seems unfamiliar, but that is unimportant; what is of interest is not the theorem, but the circumstances.*

Dorothea Rockburne,  
June 15, 1972



A world sealed off from our concept of time and  
history whose beauty and treasures in the  
geological calendar and strange rocks  
beyond the realm of human perception.

MICHELLE STUART 1970-1976 hand made paper, photographs, pen, rocks 11½ x 9

---

*Black and brown nets tangent  
Feather on wood  
nets and bone weights  
black horizontal stripes on red leather; black  
feathers  
feathers, torn colored cloth fragments  
grey string over brown straw  
The logic of art is non verbal.  
We cannot imagine a counterpart that shall  
resemble an imagined structure in all  
respects except in being something  
not imagined.*

Nancy Graves, 1971

---

*FIRE*

*To Burn  
To Mark  
Paper  
Wood  
Cloth  
Small  
Large  
To Change  
To Remake  
To Add  
Something  
never done  
before*

Stephen Antonakas, 1975

---

*Swift Pricks*

*An epigram is a well-furnished lie.  
The war between men and women is the soft  
underbelly of the war between self and other people.  
We have the things we want.  
We suffer not in the quality of our attainments  
but in the quality of our desires.  
All ideas are equal except in execution.*

© Carl Andre, 1963-1965

---

*Two is better than one.*

Naum June Paik, 1973

---

*Don't let the sands of time get in your lunch.*

Don Nice, *Animal Studies*, 1973

---

*The idea is expansion not knowledge.*

Brice Marden, 1972-1973

---

*After you see a place you don't understand a post-card.*

Richard Serra, 1974

---

January 1975

*Got a nice new big loft.*

*Working a lot.*

*Tons of terrific friends.*

*And a new “good sex” lover.*

*Health: fine,*

*As far as I know*

*And I never have to take subways!*

*(Counting my blessings.)*

*And so all is well.*

*All is well,*

*But nothing is wonderful.*

*(Damn it!)*

*This January of 1975.*

Joe Brainard, 1975

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## CATALOG

All dimensions are in inches. Height precedes width. All of the books are lent by the artists, unless otherwise noted.

VITO ACCONCI  
Summer, 1974  
Ruled spiral notebook  
Pen, pencil  
11½ x 9

LAURIE ANDERSON  
1975  
Sketchbook  
Felt tip pen  
11½ x 8½

CARL ANDRE  
*Elements Series 1960*  
Spiral bound quad notebook  
Pencil  
10½ x 8

CARL ANDRE  
1963-1965  
Ruled record book  
Pen, pencil  
12 x 7½

STEPHEN ANTONAKOS  
Studies for Incomplete Circles  
and Squares  
Sketchbook  
Felt pen, pencil  
11½ x 9¾

ARMAN  
Studies for *Renault Accumula-*  
*tions* 1967-1969  
Loose sheets of paper in folder  
Felt pen, pencil  
11¾ x 9½

JOE BRAINARD  
1974  
Spiral bound sketchbook  
Clippings, felt pen, gouache,  
pencil  
11 x 9

JOHN CAGE  
*Empty Words* c. 1974-1975  
Stenographer's note book  
Pen  
9 x 6

JOHN CAGE  
*Renga* 1975-1976  
Stenographer's note book  
Pen  
9 x 6

JOHN CAGE  
*Apartment House, 1776* 1976  
Stenographer's note book  
Pen  
9 x 6

MERCE CUNNINGHAM  
Notations for *Rune* 1959  
Spiral bound notebook  
Pencil  
8 x 10

DAN FLAVIN  
Mecox Beach, Bridgehampton,  
Long Island 1976  
Spiral bound notebook  
India ink, pencil  
4 x 5¾

MARY FRANK  
1969-1970  
Sketchbook  
Pen, pencil, watercolor  
9¼ x 6¼

NANCY GRAVES  
July, 1970 Aachen  
Ledger book and loose pages  
Gouache, india ink  
11½ x 8¼



MIMI GROSS GROOMS  
Italy and Yugoslavia 1968  
Spiral bound sketchbook  
Pen, watercolor  
7 x 10

RED GROOMS  
Italy and Yugoslavia 1968  
Sketchbook  
Felt pen  
8 x 6¾

IRA JOEL HABER  
August 4, 1975-August, 1976  
Ruled composition book  
Acrylic, collage, crayon, pen,  
pencil  
8¾ x 7½

NANCY HOLT  
*Buried Poem Number Two*  
Text on ten pages of paper  
sheets in edged plastic  
sheets in metal rings  
8½ x 11

ROBERT INDIANA  
Coenties Slip 1956-1959  
Sketchbook with seven draw-  
ings by Ellsworth Kelly  
Pen, pencil  
8½ x 5½

WILL INSLEY  
Studies for *Special Order*  
*Fragments* 1965-1974  
Loose sheets of paper in  
manilla folder  
Pen, pencil  
12 x 9½

WILL INSLEY  
Studies for *Greensboro Early*  
*Buildings* 1966  
Loose Sheets of paper in  
manilla folder  
Pencil  
12 x 9½

WILL INSLEY  
Studies for *Arcs* 1967  
Loose sheets of paper in  
manilla folder  
Pencil  
12 x 9½

LILA KATZEN  
1974  
Sketchbook  
Pen, pencil  
11 x 8½

ELLSWORTH KELLY  
Sketchbook Number 23,  
1954-1955  
Printer's Dummy  
Ink  
10½ x 7½

JOSEPH KOSUTH  
1968  
Quad Notebook  
Collage, pen, pencil  
8½ x 6¾

JOYCE KOZLOFF  
Mexico, Summer 1973  
Sketchbook  
Crayon, pencil  
11 x 8½

PAT LASCH  
June, 1971-May, 1976  
Sketchbook  
Pen, pencil, inserted drawings  
9 x 7

SOL LeWITT  
Studies for *Incomplete Cubes*,  
1973  
Sketchbook  
Ink  
5½ x 4

SOL LeWITT  
1973  
Sketchbook  
Ink  
8¼ x 6

ROY LICHTENSTEIN  
1975-1976  
Sketchbook  
Colored pencil, ink, pencil  
13¾ x 11

SYLVIA MANGOLD  
1975  
Spiral bound sketchbook  
Pen, pencil, watercolor  
14 x 11

BRICE MARDEN  
Greece, Summer 1974  
Sketchbook  
Ink  
12 x 8½

BRICE MARDEN  
1972-1973  
Notebook  
Collage, pen  
5½ x 3½

ED McGOWIN  
1975  
Spiral bound sketchbook  
Charcoal, crayon, pen, pencil  
12 x 9½

REE MORTON  
May, 1974—June, 1976  
Sketchbook  
Crayon, pen, pencil, watercolor,  
and inserts of notes, draw-  
ings, xerox images and  
magazine photographs  
14 x 10¾

NAUM JUNE PAIK  
1973  
Spiral bound ruled notebook  
Pen, pencil  
11 x 8½

LOUISE NEVELSON  
c. 1948  
Ink on onionskin  
11 x 8  
Lent by Archives of American  
Art, Smithsonian Institute

DON NICE  
Paris—Spain  
Sketchbook  
Collage, colored pencil, ink,  
water color  
11¾ x 8¾

RICHARD NONAS  
Excavation of Wooster Street V,  
Summer 1973  
Sketchbook  
Collage, ink, pencil  
11 x 8½

BETTY PARSONS  
July, 1972  
Sketchbook  
Leaves, pen, watercolor  
8½ x 5½

A. R. Penck  
Sketchbook  
Felt pen, watercolor  
11 x 8½  
Lent by Kasper Koenig

FAIRFIELD PORTER  
Spiral bound sketchbook  
Conte, felt tip pen, pencil  
14 x 11  
Lent by Mrs. Fairfield Porter

RICHARD POUSETTE-DART  
1972  
Sketchbook  
Acrylic, oil, pen, pencil  
11 x 8½

LUCIO POZZI  
*The Blue Book* 1973  
Notebook  
Cut paper, glue, pen, pencil,  
staples  
8½ x 7

YVONNE RAINER  
Unruled composition book  
Crayon, pen, pencil  
9¾ x 3¼  
Lent by Kasper Koenig

AD REINHARDT  
c. 1950  
Ink on onionskin  
11 x 8½  
Lent by Archives of American  
Art, Smithsonian Institute

JIM ROCHE  
1975  
Sketchbook  
Pencil, felt tip pen  
14 x 11

DOROTHEA ROCKBURNE  
1972  
Sketchbook  
Collage, carbon paper, pen,  
pencil  
4¾ x 3¼

LUCAS SAMARAS  
Studies for Chicken Wire  
Boxes 1972-1973  
Printer's Dummy  
Pen  
12½ x 9½

THOMAS LANIGAN SCHMIDT  
1969-1975  
Ruled composition book  
Collage, crayon, felt tip pen,  
pencil  
9¾ x 7½

GEORGE SEGAL  
1975  
Sketchbook  
Ink, wash  
5 x 3

RICHARD SERRA  
Three Weeks Travel in Peru,  
January, 1974  
Sketchbook  
Pencil  
11 x 8½

ALAN SHIELDS  
Begun July 10, 1968  
Quad composition book  
Colored pencils  
9¾ x 7½

DAVID SMITH  
c. 1945  
Sketchbook  
Pen, pencil  
6 x 9  
Lent by Archives of American  
Art, Smithsonian Institute

ROBERT SMITHSON—  
NANCY HOLT  
1966-1968  
Looseleaf notebook  
Black and White Snapshots  
8½ x 10

ALAN SONDHEIM  
Development of Notation:  
Beginnings of General  
Theory United States and  
Europe 1973  
Sketchbook  
Magic marker pen  
14 x 11  
Lent by Kasper Koenig

SAUL STEINBERG  
1970  
Printer's Dummy  
Ball-point pen, crayon, colored  
crayon, pen, pencil  
8¼ x 9½

PAT STEIR  
1970-1972  
Sketchbook  
Crayon, pen, pencil,  
photographs  
14 x 10½

MICHELLE STUART  
*Return to the Silent Garden,*  
1970-1976  
Loose leaf minute book  
Colored pencil, collage, earth,  
hand made paper,  
photographs, pen, pencil,  
rocks  
11½ x 9

GEORGE TRAKAS  
Notebook Number Four, 1970  
Spiral bound notebook  
Soft lead black pencil  
10 x 8

RICHARD TUTTLE  
Germany, Italy, Turkey,  
1970-1971  
Notebook  
Ball-point pen  
8½ x 5½

RICHARD TUTTLE  
1973  
Sketchbook with loose pages  
Collage, felt tip pen, pencil,  
watercolor  
8½ x 6

PAUL WALDMAN  
1976  
Sketchbook  
Crayon, ink, pencil  
15 x 12

TOM WESSELMAN  
Journal begun April, 1970 upon  
purchase of land in the  
foothills of the Catskill  
Mountains to present  
Account Book  
Leaves, photographs, pen  
14¼ x 9

TOM WESSELMAN  
c. 1964-1965  
Spiral bound sketchpad  
Pencil, watercolor  
6 x 8

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CREDITS

Photography Rob Wright  
Senior, Filmmaking  
Philadelphia College of Art  
Showcase Design Nina Kardon

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CREDITS

Photography: Rob Wright  
Senior, Filmmaking  
Philadelphia College of Art  
Showcase Design: Nina Kardon

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Antonakas

Sylvia Plunk Mungold

nice

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W. W. W.

W. T. T. T.

Re Horton

George Seal

S. L. W. W.

Richard Sina

Nancy Holt

RICHARD TITTLE

Mum Gans Grooms

Mary Frank

Nicholas Shuman

1984 Joel Haber

W. W. W. W.

Ed Grooms

Laure Anderson

B. Martin

Tommy

Pine

R. Smithson

Joey Kozloff

Jefferson

Dan Flavin

Pat Steir

W. F. A. n.

Jim Roke

Meredith Cunningham

Tom Wambach

Pat Steir